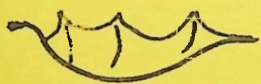




K S O R

G U I D E



September



Volume 3

No 7

From the Director's Desk

While we have a number of programing changes to announce for Fall, beginning October 1, September finds few programing changes.

I know many of our listeners are completely sensitive to the artistic potential of radio and its use beyond the standard news 'n music manner. These interests are verified by numerous letters we've received, discussing the evolution of radio's role. (I might add that daily mail is a delight to one as firmly committed to radio as this writer.)

Thus, I thought I'd pass along some material taken from a recently released study commissioned by the National Association of Broadcasters. The study sought to project a picture of Radio in 1985. Among the columns were economic parity of FM radio with AM radio, conversion of FM to quadraphone sound and TV audio to stereo, increased radio listening, and growth in the number of FM stations.

Of particular interest to me was the note taken in the study of the growing interest on the part of listeners (read that as "commercial viability") of feature-length pre-produced programs such as line-tape delayed concerts (of all types of music), dance and comedy.

A former network program director predicted to me in 1968 that eventually the near-total absence of such programing on commercial radio would be reversed. Economically the sapping of radio's mass audience by TV traditionally has made such programs economically risky. The minority audience which remained, stations contended, couldn't justify these more expensive programs. The CBS Radio Mystery Theater and General Mills Adventure Theater, now being produced in New York and Chicago, and an everyday market for syndicated feature programs recently, point to a new trend. Theoretically, as the population continues to grow there will be large enough non-TV audiences to justify such programing. And the NAB study predicts more vigorous programing of this type by 1985.

I believe this speaks well for radio's future. It's "competition" we'd be happy to have.

Ronald Kramer
Director of Broadcast Activities

KSOR GUIDE

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The KSOR Guide is published monthly by Southern Oregon State College, 1250 Siskiyou Blvd., Ashland, Oregon 97520, with funds for subscribers and advertisers.

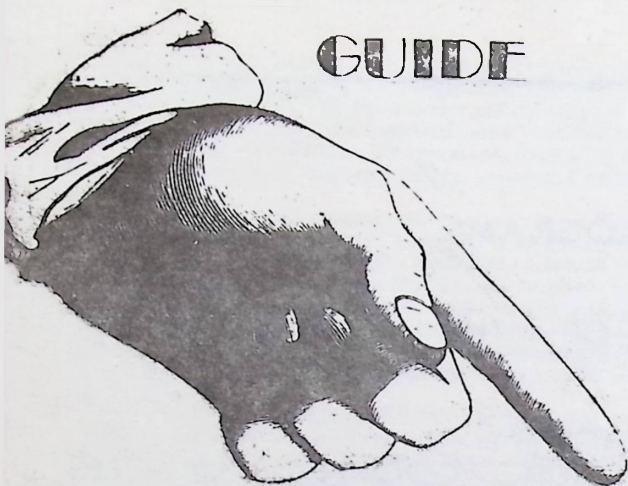
The Guide encourages the submission of articles, artwork and poems by readers. Submissions will be considered for publication if submitted with a written authorization for publication.

KSOR operates on a frequency of 90.1 from a transmitter located on Mt. Baldy, outside of Phoenix, with a power of 1.95 KW. Our Grants Pass translator is licensed for operation on 91.3 FM.

Our telephone number is 482-6300. We welcome your comments. Call, or write us.

Subscribe To The

KSOR GUIDE



— — — I would like to subscribe to the KSOR "Guide" for 1 year. My check for \$8 (of which \$5 is tax-deductible) is enclosed. (Checks payable to KSOR).

— — — I would like to join the KSOR Listener's Guild which includes a subscription to the "Guide" for a full year. My membership fee as noted below is enclosed. (Checks payable to KSOR Listener's Guild).

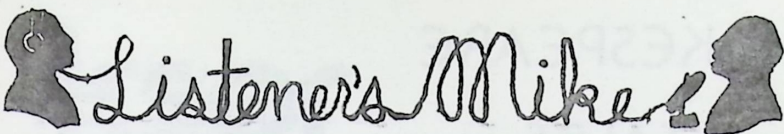
— — — Regular Individual Membership, \$15.00 (\$10.00 of which is tax-deductible).

— — — Student or Senior Citizen Membership, \$10.00 (\$5 of which is tax-deductible).

— — — Membership without KSOR "Guide" subscription, \$3.00 (no tax deduction).

Name: _____

Address: _____



Listener's Mike

Dear Mr. Kramer,

I am enclosing a contribution to KSOR in appreciation of your efforts to bring excellent music and other programs to our locality.

As a former cellist with the Los Angeles Symphony and Fox Studios and instructor of music with the Long Beach schools for 21 years—Spike Jones was my band and orchestra drummer for four years—I wish you the best in success.

Dwight S. Defty,
Jacksonville, Ore.

Just a note to let you know how much we are enjoying your programming, especially the classical music programs. Keep up the good work.

D. & D. Woods

I must thank you folks for giving me the opportunity to listen to KSOR for the last couple of years. There is no substitute for fine music and other educational programming — no other station even comes close. Prior to my experience with KSOR I thought the station in Georgetown, Md., was the best I'd heard but now you're number one.

Now that I'm about ready to leave Ashland I find KSOR is one of those things that make the going difficult. Thanks again for all the good listening.

T. Wavrin

SHAKESPEARE TALKS.....

- | | | | |
|------|---|------|--|
| 9-1 | Noon Lithia Park Talk by Brian Thompson, Festival actor playing Prince of Arragon in <i>THE MERCHANT OF VENICE</i> , Maecenas in <i>ANTONY AND CLEOPATRA</i> , Lucio in <i>MEASURE FOR MEASURE</i> and David in <i>THE RIVALS</i> . | 9-13 | Noon Lithia Park Talk by Richard Denison, Festival actor playing T. Sedman Harder in <i>A MOON FOR THE MISBEGOTTEN</i> , A Soothsayer in <i>ANTONY AND CLEOPATRA</i> , Duke of Norfolk and Duke of Somerset in <i>HENRY VI, PART THREE</i> . |
| 9-6 | Noon Lithia Park Talk by Dennis Bigelow, production stage manager. Oregon Shakespearean Festival. | 9-15 | Noon Lithia Park Talk by Joseph DeSalvio, Festival actor playing Richard, Duke of York in <i>HENRY VI, PART THREE</i> , Duke of Venice in <i>THE MERCHANT OF VENICE</i> , Sir Lucius O'Trigger in <i>THE RIVALS</i> and Spartacist in <i>MEASURE FOR MEASURE</i> . |
| 9- 8 | Noon Lithia Park Talk by Tom Hall, stage manager, Oregon Shakespearean Festival. | 9-18 | Oregon Shakespearean Festival Closing Night Ceremony, Candelite farewell after the year's final performance, <i>ANTONY AND CLEOPATRA</i> . |

INTRODUCING.....

Tom Sheldon, new host of KSOR's weekday morning program **First Concert**. Tom began broadcasting in 1951 on a locally-produced soap opera in Santa Barbara and subsequently worked as announcer-program director for a concert music FM station there. He has also worked as a news director for a station in Prescott, Arizona, and done TV announcing in San Francisco.

Tom's broad background includes stage and radio drama, newspapers, singing and playing a Mexican bass guitar with a bluegrass band. He has been an Ashland resident since 1972.

In addition to his **First Concert** program Tom is also heard on **Sunday Supplement** each Sunday.

ksor programs

10 AM—WORDS & MUSIC

Early and baroque music interspersed with poetry and dramatic readings.

11:30—FOLK FESTIVAL USA

Offering of sound portraits in a live-on-tape format from folk music events and gatherings across the country. Hosted by NPR's Steve Rathe.

1:30 PM—BBC SCIENCE MAG.

News reports about recent research and discoveries in the world of science.

2 PM—KEYBOARD IMMORTALS

3 PM—SUNDAY SUPPLEMENT

An in-depth look at various arts: ethnic music, poetry, concert music folk music, prose, humor, etc.

9-4 *Music of Mexico* — featuring the mariachis of Jalisco, the marimbas of Chiapas and the harps of Vera Cruz.

9-11 *The Storyteller: A Session with Charles Laughton.* The British actor in his favorite occupation, readings from literature and true-life stories.

9-18 *Ravi Shankar and Ali Akbar Kahn in Recital.* Classical ragas by two legendary artists.

SUN

9-25 *Word Jazz and Other Dreams.* Ken Nordines classic effort of the early 1950's juxtaposed with Dion McGregor's sleep-talk.

4 PM—SISKIYOU MUSIC HALL

9-4 *Symphony No. 6* (Bruckner)

9-11 *Piano Concerto No. 2 in Bb Major* (Beethoven)

9-18 *Five Mystical Songs* (V. Williams)

9-25 *Suite in E (Rameau) Symphony No. 10* (Shostakovich)

6:30 PM—VOICES IN THE WIND

A weekly omnibus magazine of the arts. Material from NPR stations & free lance producers across the country. Hosted by musician and author Arthur Brand.

7:30 PM—DUTCH TREAT

9:30 PM—JAZZ REVISITED

10 PM—JAZZ CONTINUED

MON

10 AM—FIRST CONCERT

- 9-5 LABOR DAY Fanfare
for the Common Man
(Copeland)
Symphony No. 3
(Sessions)
- 9-12 Serenade for Orchestra
No. 1 in D, K. 100
(Mozart)
- 9-19 Symphony No. 4 in C
min., "Tragic"
(Schubert)
- 9-26 Church Windows
(Respighi)

3 PM—SCARLATTI CONCERTS

A one-hour program featuring music of this Italian master with commentary on his life.

4 PM—VOICES IN THE WIND

(see Sun. 6:30 PM)

5 PM—CHATTERBOX

Stories, songs, and plays for children.

6:30 PM—OVERSEAS ASSIGNMENT

Reports from today's major international news scenes, with interpretations by distinguished journalists of the BBC.

6 PM—KSOR INFORMATION

SERVICE

6:20 —SISKIYOU MUSIC HALL

- 9-5 Concerto in D Major
(J.C. Bach)
Metamorphosis (Cage)
- 9-12 Symphony No. 3 in F,
Op. 90 (Brahms)
Suite Italienne
(Stravinsky)
- 9-19 Quartet for Piano and
Strings (Copland)
Quintet for Clarinet and
Strings (Reger)

- 9-26 Rhapsody in Blue
(Gershwin)
Concerto in F for Piano
and Orchestra (Ger-
shwin)

0:15 PM—VINTAGE RADIO

Old time radio shows. Nostalgia.

9:45 PM—FM ROCK

TUE

10 AM—FIRST CONCERT

- 9-6 Symphony No. 2 "The
Four Temperments"
(Nielsen)
- 9-13 JEWISH NEW YEAR
Three Jewish Poems
(Bloch)
Nigun from "Baal
Shem" (Bloch)
- 9-20 Lulu Ballet Suite (Berg)
- 9-27 Gloria (Vivaldi)

3 PM—KENT IN CONCERT

Weekly concerts from Kent State University.

4 PM—PUBLIC POLICY FORUMS

These forums explore major public policy issues. They feature face-to-face encounters by well-known authorities of differing views, and questions and comments from experts in public policy. Produced by the American Enterprise Institute for Public Policy Research.

5 PM—INTERNATIONAL ARTS MAGAZINE

An International series put out by different countries in which the arts are discussed. Sweden, Germany and the USSR are among the countries featured.

6:30 PM—JAZZ REVISITED

(388 Sunday, 9:30 p.m.)

6 PM---NEWS

6:20 PM—SISKIYOU MUSIC HALL

9-6 Symphony for Strings
(W. Schumann)

9-13 Transfigured Night, Op.
4 (Schoenberg)

9-20 Karelia Suite, Op. 11
(Sibelius)
Concerto for Guitar and
Orchestra (Halffler)

9-27 Delusions of the Fury
(Partch)

9:15 —VINTAGE RADIO

9:45 PM—FM ROCK

10 p.m. Rock Album Preview



3 PM—JAZZ DOWNTOWN

Presents highlights of a season of live jazz broadcast performances produced by WBFO in Buffalo, NY. Featured artists include Jonah Jones, Charlie Byrd and Zoot Sims.

4 PM—COOKIE JAR

A potpourri of absurdity and information.

OR—LIVE FROM THE VINTAGE INN

(A repeat of the Sat. nite show.)

WED

10 AM—FIRST CONCERT

9-7 Violin Concerto Op. 8,
No. 2 "Summer"
(Vivaldi)

Eight Etudes, Op. 28
(Casadesus)

9-14 Warsaw Concerto
(Addinsell)

Ancient Airs and
Dances for Lute, Suite
No. 3 (Respighi)

9-21 Harpsichord Concerto
in B flat after Taglietti
(Walther)

9-28 Suite from "Tale of
Tasar Saltan" (Rimsky-
Korsakov)
Piramide III, The
Elements (Chavez)

5 PM—CRIME

5:30—ACROSS THE ATLANTIC

A magazine of current events and politics in the arts in Germany.

6 PM —NEWS

6:15—SISKIYOU MUSIC HALL

9-7 Symphony in Three
movements (Stravinsky)

Introduction and
Fandango for Guitar
and Harpsichord
(Boccherrini)

9-14 Symphony No. 6 in A
Minor (Mahler)

9-21 Pli Selon Pli (Boulez)

9-28 Quator En Forme de
Sonatine, Op. 23, No. 1
(Simon)
Expana (Chabrier)

9:15 PM—VINTAGE RADIO

9:45 PM—FM ROCK

THUR

10 AM—FIRST CONCERT

- 9-1 Symphony No. 96 in D
"Miracle" (Haydn)
- 9-8 Don Quixote, Op. 35 (R.
Strauss)
- 9-15 Cello Concerto in A min.
(R. Schumann)
- 9-22 Ballade for Piano and
Orchestra - 1939
(Martin)
- Folk Song Suite
(Vaughan Williams)
- 9-29 Piano Sonata No. 4 in E
flat, Op. 7 (Beethoven)

3 PM—BALDWIN-WALLACE CONCERT

Weekly concerts from the Baldwin-
Wallace Conservatory of Music.

4 PM—OPTIONS

5 PM—DUTCH FESTIVAL

Primarily baroque and contempor-
ary music from Holland. Produced
by Radio Nederland.

5:30 PM—BBC SCIENCE MAG.

News reports about recent research
and discoveries in the world of
science.

6 PM—NEWS

6:15—SISKIYOU MUSIC HALL

- 9-1 Suite in Bb (Pachelbel)
Prayer (Humperdinck)
- 9-8 Don Quixote (R.
Strauss)
- Slavonic Rhapsody No.
2, Op. 45 (Dvorak)
- 9-15 Triple Concerto for
Violin, Flute and
Harpsichord in A Minor
(Bach)
- Trio No. 1 (Men-
delssohn)

- 9-22 Piano Trio in Bb Major,
Op. 97 (Beethoven)
- String Quartet No. 2
(Weinberg)
- 9-29 Piano Sonata No. 7 in
Bb, Op. 83 (Prokofiev)
- Sonata in D Minor
(Blavet)

9:00 PM—EARPLAY

Radio Drama at its finest.

- 9-1 The Night Bathers; Thir-
about Vera Cruz
- 9-8 Hyenas
- 9-15 Little Pictures
- 9-22 Processional
- 9-29 The Mystery (mono)

10 PM—FM ROCK

FRI

10 AM—FIRST CONCERT

Weekday mornings and early a-
noon concert music, interspe-
with news, weather and comm-
affairs.

- 9-2 Gayaneh Ballet Suite
(Khachaturian)
- 9-9 Symphony No. 10 in E
min., Op. 93
(Shostakovich)
- 9-16 Suite from Mozart
Operas (arr. Harris)
- Dumbarton Oaks
Concerto for Chamber
Orchestra in E flat
(Stravinsky)

9-23 Suite Symphonique
(Ibert)

9-30 Incredible Flutist Ballet
Suite (Piston)
Introduction and
Fandango for Guitar
and Harpsichord
(Boccherini)

3 PM—KEYBOARD IMMORTALS

4 PM—Dutch Treat

Concerts from the Netherlands, generally by the world-acclaimed Concertgebouw, under the direction of Bernard Heitink. A program whose broadcast on KSOR has been made possible by contributions to the KSOR Listeners Guild.(repeat)

6 PM—NEWS

Q:15—SISKIYOU MUSIC HALL

9-2 Folk-Song Symphony
(Harris)

9-9 Balletto Terzo
(Frescobaldi)
Quintet in Eb Major,
Op. 44 (Schumann)

9-16 Symphony No. 3 in B
Minor, Op. 42, "Ilya
Murometz" (Gliere)

9-23 Sonata in A Major for
Violin and Piano
(Franck)

9-30 La Transfiguration de
Notre Seigneur Jesus
Christ (Messiaen)

8 PM—CHICAGO SYMPHONY

RETROSPECTIVE

9-2 JEAN MARTINON IN
CHICAGO

The late French conductor was Music Director of the Chicago Symphony for five years, 1963 to 1968. He was particularly impressive in 20th Century music, and being

a composer himself gave him a special enthusiasm for, and grasp of, music of our time. But there is a spectacular Ravel "Bolero" and Bizet "Farandole," too . . . Today's program will be an overview of Martinon's Chicago years and the recordings he made with the CSO.

9-9 POP CONCERT

All of the "Big Five" American orchestras have recorded popular concert material as well as more "serious" music. The Chicago Symphony, in its earlier recording years, did more pop material in relation to its heavier record activity, but there are representative pieces from the later years too, including a remarkable "1812" Overture, three "Bartered Bride" overtures, and two "Scheherazades.

9-16 THE CSO AS ACCOMPANIST

Major symphony orchestras are the accompanying bodies for most of the great solo artists, and the Chicago Symphony has names such as Schnabel, Heifetz, Richter, Rubinstein, Cliburn, and many others among its list of collaborative recording partners. There are also vocal records, including a quite beautiful Leontyne Price LP, and the CSO's first complete opera recording, Wagner's "The Flying Dutchman," recently released.

9-23 MORE OF FRITZ REINER

The third program in this series really only scratched the surface of Reiner's recording career with the Chicago Symphony. There is still much to be said of, and heard from, the many records Reiner made with the CSO.



482-6300

S	M	T	
words & music	<div>First</div>		
Folk Festival USA			
BBC SCIENCE MAGAZINE			
Keyboard Immortals			
Sunday Supplement	SCARLATTI CONCERTS	Kent in Concert	Jazz Down
Siskiyou Music Hall	Voices in the Wind	Public Policy Forums	cook r
	Chatterbox	International Arts Mag.	CRIM
	Overseas Assignment	Jazz Revisted	Across
	KSOR Info N		
Voices in the Wind	<div> </div>		
DUTCH TREAT			
Jazz Revisted	Vintage Radio		
Jazz Continued	<div>FM</div>		



V T F S

Concert

poems for voices
DUTCH SOLOISTS

OPERA

Options

Music Hall Debut

Siskiyou Music Hall

earplay

Cookie Jar

LIVE FROM THE VINTAGE INN

Folk Festival USA

Saturday Night Jazz

WALLACE CONCERT

OPTIONS

DUTCH FESTIVAL
BBC SCIENCE MAGAZINE

KEYBOARD IMMORTALS

DUTCH TREAT

CHICAGO SYMPHONY Retrospective

Jazz

ear play

at:own

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WS

(ICBC)

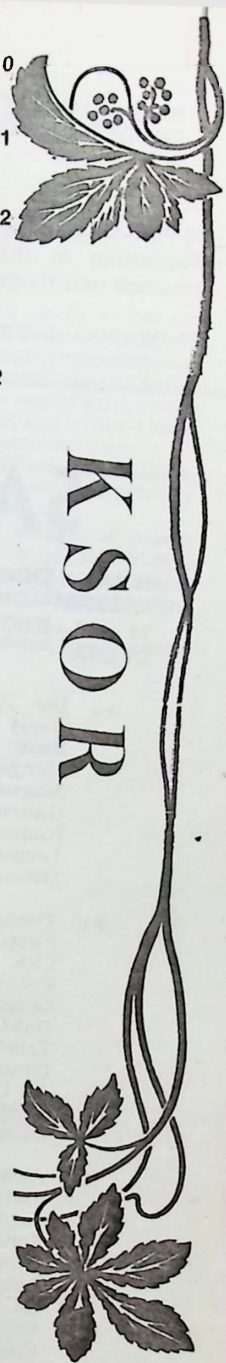
e Atlantic

mation Service
WS

ou

11

Rock



KSOR

BACH, HAYDN, MOZART,
BEETHOVEN, AND BRAH-
MS

10 PM—JAZZ PREVIEW

Presenting in their entirety newly
released recordings.

10:30 PM—JAZZ

SAT

10 AM—poems for voices

10:30 AM—DUTCH SOLOISTS

**11 AM—KSOR SAT. MORNING
OPERA**

9-3 Die Tote Stadt (Korngold)
World Premiere Recording,
Rene Kollo, Carol Neblett,
Mengamin Luxon, Rose
Magemann, Hermann Prey,
Gabriele Ruchs; Munich
Radio Orchestra, Erich
Leinsdorf, cond. RCA ARL 3-
1199

9-10 The Gambler (Prokofiev)
First Recording Available in
USA. Vladimir Makhov, Nina
Poliakova, Anna Matiushina,
Gennady Troitsky, Boris
Dubrin, Ivan Petukhov,
Tamara Antipova; Soloists,
Chorus and Orchestra of the
All-Union Radio, Gennady
Rozhdestvensky, cond.
Columbia M3 34579

9-17 Alceste (Lully) First Com-
plete Recording, Renee
Auphan, Anne-Marie Rodde,
Sonia Nighogossian, John
Elwes, Marc Vento, Francois
Loup; La Grande Ecurie Et
La Chambre Du Roy, Jean
Calude Malgoire, cond.
Columbia M3 34580

9-24 Porgy and Bess (Gershwin)
Donnie Ray Albert, Clamma
Dale, Andrew Smith, Wilma
Shakesnider, Larry Marshall;
Orchestra, Ensemble and
Chorus of the Houston Grand
Opera, John DeMain, cond.
RCA ARL 3-2109

2 PM—OPTIONS

A discussion program which
touches on contemporary issues.
Produced by NPR.

**3 PM—SISKIYOU MUSIC HALL
DEBUT**

Presenting in their entirety newly
released classical albums.

4:00 PM—SISKIYOU MUSIC HALL

9-3 The Three Cornered Hat
(de Falla)
Zigeunerweisen, Op. 20,
No. 1 (Sarasate)

9-10 Concerto for Orchestra
(Bartok)
Twelve Little Preludes
(Bach)

9-17 Brasileiras No. 5 (Villa-
Lobos-Bachianas)
The King of Denmark
(Dowland)

9-24 Celestial Country (Ives)
Sonata No. 3 in G Major,
Op. 13 (Vivaldi)

7 PM—EARPLAY

The best in radio drama.

9-3 Show me the way to go Home;
The Reunion of Olives and
Daisies

9-10 Standard Safety; Abstract
and Concrete

9-17 Departures: The Friends of
Family

9-24 Crime Marches On

8 PM—COOKIE JAR

A potpourri of absurdity and
information.

**9 PM—LIVE FROM THE VIN-
TAGE INN.**

KSOR Broadcasts live performance
of local artists.

10 PM—FOLK FESTIVAL USA

12 Midnight—SAT NITE JAZZ

A FLICK OF THE DIALS

by Ronald Kramer

If you're under 25 you may wonder about the title of KSOR's locally-written and produced drama series, Crystal Set Theatre (on vacation for the summer months). It is intended to evoke images of a time in radio's life when the listening experience was much different than we now know it. A crystal set was the first radio receiver, before the era of transistors or tubes. You could make one out of a few feet of wire, an oatmeal box, a pair of headphones and a 35 cent piece of natural crystal — plus a lot of enthusiasm. Millions did and radio was born a mass medium of communication.

As a collector of old radios I am almost as interested in radio's past as its future. And I'd like to try to pass on a little of the feeling that characterized radio listening when the "talking piece of furniture" was born in the early 1920's.

Radio fascinated Americans who were captivated by the thought of sounds emanating from one location being heard in another. (Some of us still are. When I worked for one of the networks I used to chat for hours at a time in Master Control watching the meters read the sounds of programs going out to 2000 stations throughout the country.)

There was a mystery and intrigue to radio that fired the imagination. The following 1926 poem, although flowery, catches that mood:

VOICES

By Robert David

1926

I am Radio. Distance nor barrier oppose me.
Through all space I fling my mysterious reverberations.

I am the whiper that leaps the hemisphere; the song
that echoes around the world; the cadence that rides
the ether in a thousand tongues.

I am the wisdom of the ages revived in a single
breath; the lullaby of the cradle; the thunder of war;
the voice of the State.

I am the litany and the surpliced choice; the trumpet
and the reed; the bow and the string; the singer and the
song, in key with the cosmic chords.

I am the rhythm to dancing feet. I sway the world in
rhapsody to the measure of beating hearts. I am the
universeal orchestra in tune with carnival.

I am the lift of the market place; the thrill of the
brouse; the roar of the ring; the fury of the forum, the
cheers of the Coliseum.

I am the comrade of the sick; the courier to the
lonely; the ally that knows no frontier.

I am all the voices of the earth and the murmur of the
multitude merged in one vast articulation.

I am the message from the microphone. I am the
conqueror of the void. I am the triumph of the centuries.

I AM RADIO.

FLICK cont.

Listeners soon demanded more than crystal sets in their eagerness to receive stations from greater and greater distances. Radios with complex dial arrays came into the living room and boasted of 1500 or even 2000-mile reception. Antenna wires stretched from attics and gables. Grounding rods disappeared down into the earth at the side of houses — all in the quest for extra distance. In the same way that Americans entered the automobile age with goggles and driving togs, listeners stocked up on the special accoutrements of a new pastime.

Nowadays we take radio receivers for granted. You tune in the station, set the volume, and enjoy. In 1923, however, you tuned in your "radio-telephone" with three or more separate tunign dials, made adjustments for volume and clarity, and strained to hear in ehadphones. Speakers of the day looked like phonograph horns and were tinny and indistinct. Yet they were the focus of rapt attention from the entire family.

There were some problems, of course. The radios of the day would only be powered by batteries; house current couldn't be used. And we aren't talking about flashlight batteries. These batteries were larger and more expensive than automobile batteries with acid fumes that were pungent and corrosive. "Whoops, maybe we can put a table over that hole in the carpet."

A radio might cost \$100 (less speaker and tubes) but might easily require \$40 worth of batteries whose charge would last three months. Battery services sprang up. They would pick up your run down cells every two months, leave a "loaner" and return your fully-charged batteries in a few days. For \$2.00. The cost of battery maintenance for an average family was approximately \$5 per month, in 1923 dollars.

Radios were so complicated to operate and maintain that they had to be advertised as "easy enough for a child to use."

In the face of competition and costs you might wonder what radio offered that attracted so much interest. Not much by our standards. Apparently the concept, rather than the content, was the lure.

Staations were founded on the most casual bases. F. F. Goodrich started a station called WEAR to emphasize the longevity of their tires. A bank started a station which it intended to operate from noon to 1 PM each day in order to read the stock quotations. Willard Battery Company began a station to give people something to listen to in hopes of stimulating the use of more batteries fror receivers. And newspapers began radio stations t o attract attention, as did department stores and hotels. Even the telephone company became a major force in radio with the idea that it would lease "time" on its station, and lease transmitting equipment to other stations, in the same manner that it leases telephones to us all. Yes, you can thank AT&T for the concept of the commercial.

At first programing consisted of amateur efforts by employees of the parent company. One teller was induced to give up his lunch hour at the bank to turn on the radio station and read the stocks. He became manager of the station a year later.

The telephone company's long-lines division personnel formed a quartet and performed. Companies without talent in their midst pulled passersby off the street to sing, tell jokes, or what have you. To play records on the radio was thought inferior. In fact the government even had second-class citizenship established for stations that did, giving them lower power and less choice frequency assignments.

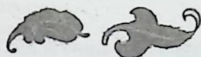
But it really didn't seem to matter to most listeners. It wasn't, "Did you hear the singer last night?" It was, "I got Pittsburgh last night." "Oh, really, well I got Des Moines."

Still, radio had to begin programing something reguarly, and someone had to pay for it. Great debates over the answers to what and whom ensued. Magazines offered contests for the best suggestions. Some people thought that philanthropists would endow stations in the way Carnegie endowed libraries, as a community resource. Others thought there should be a listeners' tax. Some, but only a few, favored commercials as a means of support.

lowly, radio as a special, unique en-
prise began to take shape. One station
precedent and hired a full-time an-
uncer. (No, it wasn't Milton Cross, but
was almost first.) Stations even began
pay some performers for appearing on
radio. And the telephone company's
"III" concept of leasing out their station
t with increasing success.

m two short years a network was in
eration. By 1926 regular programing
h name talent was available on two
works. Late the same year the
minant force in radio's first two decades
growth, the National Broadcasting
mpany, NBC, was formed. The NBC
rmes, instituted that year, became the
st universally known sound symbol in
history.

Things have changed since then, of
urse. In some ways for the better. (That
tery acid must have been a terrible
sance.) But much of the excitement
t characterized radio in its youth has
ed, as has the enthusiasm that attended
vision's arrival. It's a sad commentary
t the NBC chimes were taken off NBC
dio, and most of the NBC TV programs,
veral years ago. (When was the last time
heard them?) The reason: the three
onds' time they occupied was too
uable as a potential commercial
perty!



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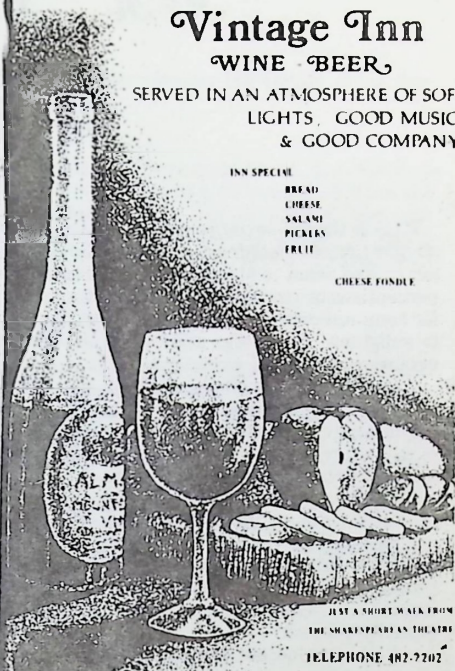
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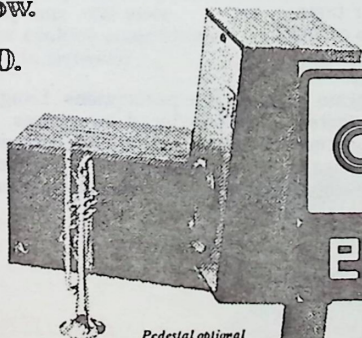
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RAGGEDY ANNE LOPEZ HER COOKIES

by David Lloyd Whited

It takes twenty-seven years for your moon to return to its "natal" position; there is no question of relatedness. What is studied is a series of effects. We all live together, act on and react to one another, yet remain isolated & alone within our minds. Our perceptions are incommunicable but for symbols. Analogous experience is necessary for communication. It is a simple thing. Sometimes words-symbols are spoken but fail to enlighten. The things and events to which the symbols refer belong to mutually exclusive realms of experience.

consider this symbolic drama
trembling perpetually on the verge of
ultimate revelation, and then forget it
even the pregnant words of poets do not create. Perpetual perishing exists as pure being, as charged naked existence.

this is my fantasy & yours
in this dream there is a smile
as you bind my wrists

Perceive in terms of intensity of existence. Space is displayed by being and "meaning." Time? — there seems to be plenty of it. Actual experience is of indefinite duration — runs on internal time . . . perceptual time. Not mechanical but perpetually present.

i am puzzled but pretend & twist
and move against the corner
the wall the bed slides away

Time does not slip by. We glide through it — existing always right now. Existing as "not self," perceptions with no true-time relation ship to you — but with yourself as parr of the preception, the brain exists. As a filter and focus of our perception, it eliminates the overload. Consider the things right here in front of you which you could be perceiving in infinitely small and delicate detail.

you draw the knots tight with your teeth
and then athe ankles each belted to a corner
cinched slowly first this one to the right
my belt and then the left your belt

Perhaps the mind is eliminative; the brain cushions our perceptions. Language attempts to formulate and express the content of this reduced awareness, and the reduced awareness conforms to language-thought patterns. Language expresses and petrifies awareness. Interest in time nearly disappears when sensation is not subordinated to concept: tenses shift. Asking for meaning will pass through time.

my voice changes with sex
and pain the hair is brown
the moans high tight a myl breath
my wrists crossed above my head

Since symbols, no matter how expressive, will never become the things. Art is rendered into words or line or color, some hint, at least,

i struggle to sustain this suspended
hesitation

of a not excessively uncommon experience. And then there's the music. prove-poetry poetry-prose ignore time and perhaps deny the existence of a difference between the two. Before the printing press there was poetry. There was no prose-fiction, not because there weren't any stories, of course, but because nobody wanted to spend ninetythree years copying Michner's "Hawaii". The difference becomes a matter of compression.

you bind my wrists
and move against the corner
pain crossed high above my head

The poem *poem* possesses a series of ideas, a rhythm pattern of somr sort, and also provides a sensual-sensitive element. Prose also possesses these elements. Both communicate ideas, a rhythm; both are structured by the rhythm of the language; and both of these forms rely on images and sensual detail for communication. Communication is the basic force in wroting. poetry. prose. They both must move ideas and perceptions from one individual's-writer's mind to the page and from the page back into another mind, the reader's. The process of writing becomes a process of translation — translating ideas and perceptins into symbols which become ideas again. The reader may just perhaps reproduce a similar idea-emotion-perception. Prose and poetry are bound by this same set of symbols; English prose and

there is a smile in the beginning
my wrists wrapped lightly
in the beginning
she was just beginning
to become
a torn apart person

English poetry must use English words 98.6 per cent of the time. Time becomes a difference between these two modes of communication. If some writing is "long" and moves through time communicating, then perhaps it is prose or a prose poem. It could even be poetic prose. If some writing is "short" and disregards time, yet communicates, perhpas it is a poem or a prose poem or a prome or a pose.

raggedy ann still loses
her cookies somewhere
in between



MARATHON 77

In the Spring when the KSOR Listeners Guild solicited listener support over the air and by mail, 94 memberships were received plus 13 subscriptions to the KSOR GUIDE.

During the exciting week of Marathon '77 May 20-27, the goal of \$5000 for the deficit budget plus \$2153 for additional programming was pledged through 412 phone calls.

As of August 2, 1977:

Listeners Guild Members (includes KSOR GUIDE)	KSOR GUIDE only
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Before the Marathon	94	13
Added from the Marathon	209	16
Added after the Marathon	15	1
Total	318	30

Twenty-five members of the Guild pledged additional support during the Marathon.

Total cash received from the Marathon to date amounts to \$4690, or 66 per cent of amount pledged, with \$2463 from 157 persons outstanding. KSOR is extremely grateful for this support and is relying upon individuals who have pledges outstanding to honor them.

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calendar of the arts

- September 3-5 Southern Oregon-Northern California Paint Horse Show, Exposition Park, Central Point.
- 4 National Dog Show, Miles Field, Medford.
- 10-11 Jackson County Horse Show, Jackson County Exposition Park.
- 11 Rogue Gallery Annual Art Auction in Peter Britt Gardens. Theme: "Art is for Everyone".
2:30-3:30 Previews and refreshments
3:30 Auction of Original works of art begins
- 14 Senior Citizens' Carter Lake bus trip. Call Ashland Senior Center or Parks & Recreation for further information.
- 17 Talent Harvest Festival, City Park, Talent. Queen contest, parade, food, games and festivities.
- 24 Senior Citizen Craft, Hobby Exhibit and Talent Show. Exhibit 9 AM to 4 PM at Sr. Center, 59 Winburn Way, Ashland. Talent Show 7:30 PM at Carpenter Hall, Ashland. Donation.
- 24, and Oct 1 Rogue Valley Opera Association presents Puccini's "Madama Butterfly" with Anne Bunnell singing the title role, Clifton Ware, tenor, and Christopher Stoney, baritone. At Medford Senior High, 8 PM. Tickets \$3, \$4 and \$5.
- 24-31 Rogue Gallery Exhibit. Paintings of Douglas Campbell-Smith. A reception will be held for the artist.
- 27 Rogue Valley Audubon Society. Paul Pearson, long-time area resident, will present a photographic slide program with musical background — "Rogue-Umpqua Divide". At Zion Lutheran Church, W. 4th & N. Oakdale, Medford, 7:30 PM.
- 28 Ashland Film Society presents UGETSU. At SOSC Science 118, 6 PM and 9 PM, admission \$1.75 non-members, \$1.25 members.
- 30 Concert — Cynthia Whittier, piano. 8 PM at SOSC Recital Hall. No admission charge.

Rogue Gallery one day sale of oriental prints from the Marson Galleries of Baltimore, Maryland. 10 AM - 5 PM.

galleries

ROGUE GALLERY

8th & Bartlett, Box 763, Medford

SOUTHERN OREGON SOCIETY OF ARTISTS

Paintings selected by critiques conducted by featured artists are placed in the Society's rotating galleries: Crater National Bank, Medford; Stanley's Restaurant and The Oregon Bank, Medford Shopping Center.

Southern Oregon Society of Artists meets every 4th Wednesday at the Medford City Hall, 7:30 p.m. Open to the public.

OREGON COLLEGE OF ART: At 30 South First Street, Ashland. On-going exhibits of student work.

MEDFORD CITY HALL: School art displayed on first floor. Conducted by Medford Art Commission and District 549C.

ALABASTER EGG: 175 E. California St., Jacksonville. Noon to 5 p.m. Closed Monday.

ARTIST'S CORNER GALLERY: At World Over Imports, Medford. 9 a.m. to 6 p.m., closed Sunday.

CASA DEL SOL: 82 N. Main, Ashland. 10 a.m. to 5 p.m., closed Sunday.

CASCADE WILDLIFE GALLERY: In Ye Old Livery, 40 N. Main, Ashland. 11 a.m. to 7 p.m. daily.

HEN HOUSE GALLERY: At 220 E. California St., Jacksonville. 10 a.m. to 5 p.m., closed Monday.

HIGHER GROUND STUDIO: At 175 W. California St., Jacksonville. 11 a.m. to 5:30 p.m. daily, noon to 5 Sunday.

LAMPLIGHT GALLERY: At 165 E. California St., Jacksonville. 11 a.m. to 4:30 p.m. daily, closed Monday.

OREGON TRADER: At 135 W. California St., Jacksonville. 10 a.m. to 5:30 p.m., Sunday 1 to 5.

PAULSEN HOUSE: At 135 Third St., Jacksonville. 10 a.m. to 5:30 p.m. daily.

PLUMB'S GALLERY: At 507 S. Front St., Central Point. 10 a.m. to 5 p.m. Tuesday-Saturday, noon to 6 Sunday.

RICHARD GROVE GALLERY: 729 Welch St., Medford. 10 a.m. to 8 p.m. daily.

RUBY'S STUDIO GALLERY: At 110 N. Fir St., Jacksonville. Open daily except Sunday morning.

UNIQUE BOUTIQUE: At 111 W. Main St., Eagle Point. 9:30 a.m. to 5 p.m. Monday-Friday.

VILLAGE GALLERY: At 130 W. California St., Jacksonville. 11 a.m. to 4 p.m. Wednesday-Saturday, noon to 4 Sunday.

WITTEVEEN STUDIO GALLERY: 305 N. Oregon St., Jacksonville. Open most afternoons and by appointment.

SHARON WESSNER GALLERY: At 940 Applegate, Jacksonville. Phone 899-8657.

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